

KOREA SHOOTING GUIDE

Up to
25%

cash rebate on
production costs

FOUR DISTINCT SEASONS, EASY ACCESS TO ANY SHOOTING LOCATION,
AN OVER 5,000 YEAR OLD CULTURAL HERITAGE,

KOREA HAS EVERYTHING A FILM SHOOT NEEDS.



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7 GOOD REASONS TO SHOOT IN KOREA

1. KOFIC Location Incentive for Foreign Audio-visual Works

The Korea Film Council offers up to 25% cash rebate on foreign feature films, television series and documentaries production costs incurred for goods and services in Korea.

2. Korea is the leading film industry in Asia

Being the 7th largest film market in the world (Source: MPAA 2015), Korea has a reputation of being a significant influence in the Asian entertainment industry. The Korean Wave sweeping all over Asia is a proof of that.

3. Great People

Korea has a wealth of award-winning directors and cast members along with professional crews and technicians. The caliber and quality of the Korean film industry's people are seen by the international film community as world class.

4. Strong Infrastructure

Korea has dedicated sound stages and outdoor film sets in a wide range of sizes as well as full post-production laboratories, sound and digital imagery facilities. Thanks to a highly advanced IT infrastructure and experienced technicians, our digital post production and VFX houses are also world class.

5. Network of Regional Film Commissions

Since 1999, 10 film commissions have been established in almost every region of Korea providing active support in location scouting and shooting.

6. Nature and Cultural Heritage

Four distinct seasons, easy access to any shooting location, an over 5,000 year old cultural heritage - Korea has everything a film shoot could need.

7. Cost-effective Environment

Korea offers competitive rates in all areas of production whilst also assuring you a high quality product. The comparative price level of its services is ranked near the bottom among other OECD countries.



KOREAN FILMING INCENTIVES

KOFIC Location Incentive for Foreign Audio-visual Works

The Korean Film Council (KOFIC) has provided a location incentive since 2011, which supports part of the expenses of foreign feature film and television drama series shot in Korea. Productions that choose to shoot in Korea can enjoy significant cost savings making their international production budgets more competitive.

Up to 25% Cash Grant on Costs

KOFIC offers up to 25% cash grant on foreign audio-visual works production expenditure incurred for goods and services in Korea. The grant amount shall be determined taking into account the remaining grant program budget on the date of application.

Eligible Works

Feature films, television series and documentaries developed and produced by a foreign production company, in which the allocation of foreign capital in the production cost exceeds 80%

- Feature film : a consecutive set of images or video on film, disks, or digital medium, with minimum runtime of 70 minutes produced for public viewing at a cinema, screening facilities or similar places and/ or through on-line streaming.
- Television series : a series of dramas or shows produced for television broadcast or on-line streaming, with a pre-planned set number of episodes sharing a common theme or structure.

- Documentary : a documentary produced for viewing at a cinema, screening facilities or similar places, television, or on-line.
 - * Animation, commercials, sports events, and educational programs are not eligible.
- Eligible works must satisfy the following requirements:
- Must receive approval from the Review Committee who will evaluate, among other things, the following three elements: (1) the degree to which the work promotes tourism ("tourism expansion"); (2) the degree to which the work contributes to the Korean film industry ("quantitative contribution"); and (3) the extent to which the foreign producer participates in the production of the work ("foreign engagement")
 - Must spend no less than 100 million KRW (approx. 100,000 USD) in Korea for production expenditure as recognized by the Korean Film Council ('Qualifying Production Expenditure' or QPE). For a television series, the production costs of all the episodes can be aggregated.
 - Must shoot more than 3 days in Korea

Eligible Applicants

A corporation organized and registered as a business in Korea meeting the following requirements:

- A film producer or a video producer recognized under the Film and Video Works Promotion Act or an independent broadcasting audio-visual work producer recognized under the Basic Law on Cultural Industry Promotion.
- Must be a company who has signed with a foreign production company on a production service agreement, and thereby provides services necessary for in-Korea production of a foreign audio-visual project and operates and manages the relevant financial account for

the production. This company must not be a Korean subsidiary of or a Korean company invested by a foreign production company. Provided that, the aforesaid foreign production company shall not be a Korean company's overseas branch or owned more than 50% by a Korean company, its foreign subsidiary or a Korean person.

Application Process

Overall process : (1) Provisional application; (2) Entering into an agreement; (3) Final application; and (4) Grants awarded

- Provisional application : The applicant submits the provisional application with supporting documents. The Review Committee evaluates the application and decides on the eligibility and the provisional grant amount, if any. Finally, KOFIC, after deliberating upon the Review Committee's evaluation results, makes the final decision and notifies the applicant.
- Entering into an agreement : KOFIC and the recipient enter into a grant agreement.
- Final application : The recipient submits the final application and the supporting documents such as the audited statement of expenditure, the certificate of subsidy settlement report, and the Review Committee makes the final decision on the eligibility and the final grant amount.
- Grants awarded : KOFIC deliberates on the final evaluation results of the Review Committee and makes the payment to the applicant.

Miscellaneous

The total budget, application process and other contents of this grant program may be subject to change on an annual basis. Further detailed guidelines can be found at KOFIC's website www.koreanfilm.or.kr.

Korean Film Council

The Korean Film Council (KOFIC) is a special organization entrusted by the Republic of Korea's Ministry of Culture, Sports and Tourism aiming to support the development and promotion of Korean films. KOFIC was established in 1973 and is composed of nine commissioners (a full-time chairman and 8 non full-time committee members) appointed by the Ministry of Culture, Sports and Tourism in order to discuss and decide on major issues pertaining to the development of Korean films. KOFIC consists of separate departments specializing in various key aspects of Korean cinema;

- **the Domestic Promotion team** which supports Korean films and the film industry;
- **the International Promotion team** which is responsible for international public relations, the promotion of Korean films abroad and internationsl co-productions;
- **the Film Research & Development team** which provides vital information in the form of statistics, analyses and publications. In addition,
- **the Korean Academy of Film Arts** which trains and is responsible for the continuing education of film professionals;
- **the KOFIC Namyangju Studios** which provide film services and state-of-the-art film production facilities;
- **the Technical Support Department** which undergoes research on the future of cinema technology such as digital cinema and 3D films;
- **the General Management Department** which manages the film development fund for Korean films.

Recently Supported Projects

- Black Panther**
(American Feature Film), 2017

T.A.N.K
(Season 2, French TV series), 2017

OKJA
(American Feature Film), 2016

Huaidan bie re wo
(Chinese Feaure film), 2015

Avengers : Age of Ultron
(American feature film), 2014
- America's Next Top Model Cycle 21**
(American TV series), 2014

Seoul Searching
(American feature film), 2014

Sense 8
(American TV series), 2014

Emperor's Holidays
(Chinese feature film), 2014

Olympic Ransom
(Japanese TV drama), 2012

Urban Games
(Chinese feature film), 2012



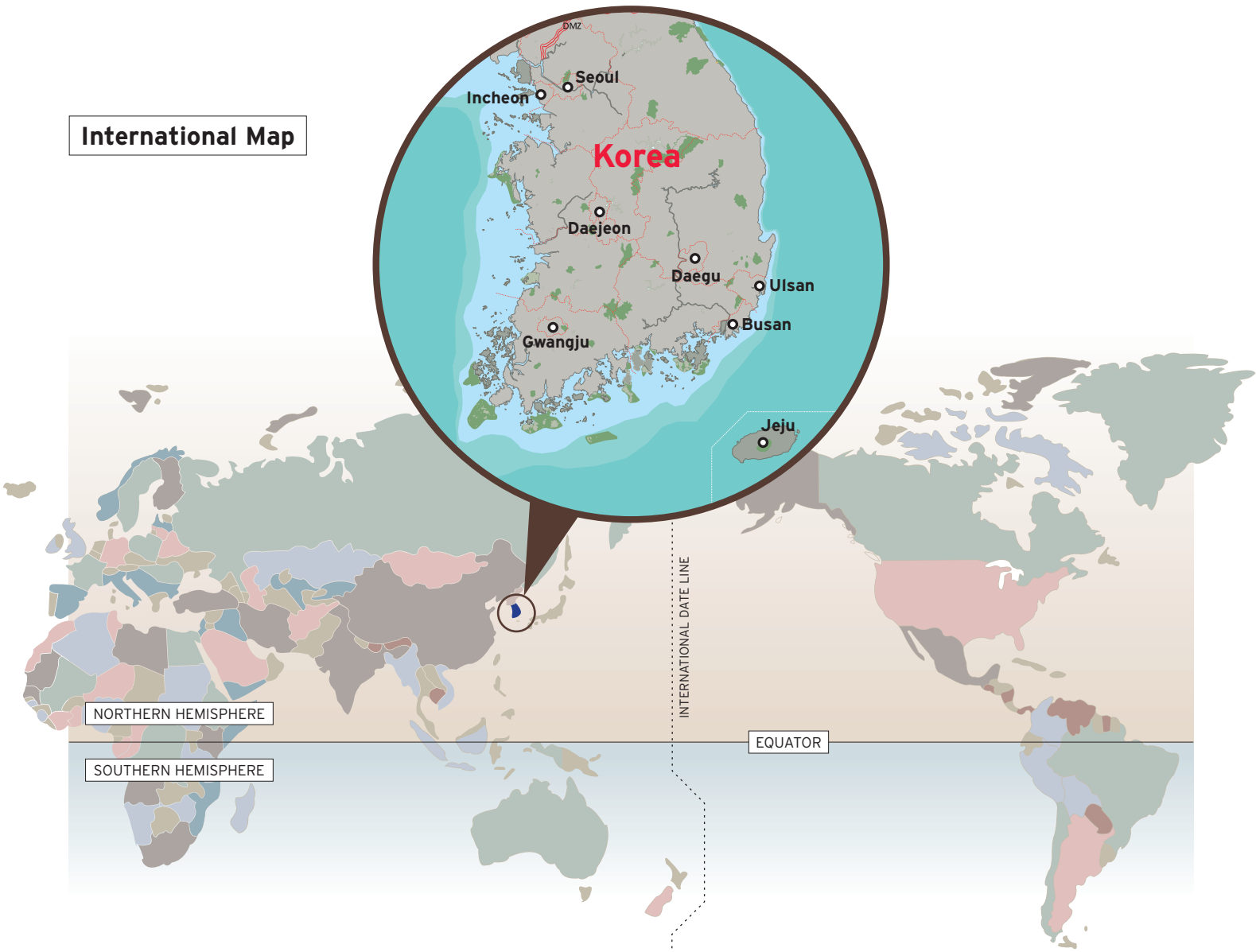


ABOUT KOREA

FOUR DISTINCT SEASONS,
EASY ACCESS TO ANY SHOOTING
LOCATION, AN OVER 5,000 YEAR
OLD CULTURAL HERITAGE -
KOREA HAS EVERYTHING
A FILM SHOOT NEEDS.

Geography

Located along the North Pacific coast between neighbors China and Japan, Korea is a mountainous peninsula with mountains covering up 70% of the land mass. Bordered by the 38th parallel to the north, South Korea consists of a peninsular and one main island Jeju, a special self-governing province well known for its unique volcanic scenery. The country's total territory covers 100,140km² and comprises a population of 51.5 million people. The economy is the 11th largest in the world by GDP. The currency is the Won, and the capital city is Seoul.



Seasons and Climate

Korea has a continental climate with four distinct seasons. While the spring and fall boast beautiful scenes of nature and a mild climate, winter is generally cold and dry and summer is hot and sultry with humidity around 80%. Under the influence of the East Asia monsoon, 50~60% of annual precipitation falls in summer with typhoons striking 2~3 times around the end of July.

For more information about South Korea's weather, visit www.kma.go.kr



Time zone

GMT + 9 hours, the same time zone as Japan and no daylight savings.

City	Time							
Seoul, Tokyo (Korea Time)	01:00	04:00	07:00	10:00	13:00	16:00	19:00	22:00
Taipei, Manila, HongKong, KulalaLumpur, Singapore	24:00	03:00	06:00	09:00	12:00	15:00	18:00	21:00
Bangkok, Jakarta	23:00	02:00	05:00	08:00	11:00	14:00	17:00	20:00
New Delhi, Calcutta	22:00	01:00	04:00	07:00	10:00	13:00	16:00	19:00
Teheran, Kuwait, Jeddah	19:00	22:00	01:00	04:00	07:00	10:00	13:00	16:00
Hamburg, Rome, Paris, Amsterdam	17:00	20:00	23:00	02:00	05:00	08:00	11:00	14:00
London, Madrid	16:00	19:00	22:00	01:00	04:00	07:00	10:00	13:00
Rio de Janeiro, São Paulo	13:00	16:00	19:00	22:00	1:00	04:00	07:00	11:00
New York, Montreal, Bogota, Toronto	11:00	14:00	17:00	20:00	23:00	02:00	05:00	08:00
Chicago, Houston	10:00	13:00	16:00	19:00	22:00	01:00	04:00	07:00
Vancouver, Seattle, San Francisco, Los Angeles	08:00	11:00	14:00	17:00	20:00	23:00	02:00	05:00
Sydney, Melbourne	02:00	05:00	08:00	11:00	14:00	17:00	22:00	23:00



Incheon International Airport

Transportation

Air

Korea has 2 international airlines which fly to destinations across the globe and 4 domestic airlines flying between domestic cities and provincial towns.

International Airlines

Korean Air www.koreanair.com

Asiana Airlines <http://flyasiana.com>

Domestic Airlines

Jinair www.jinair.com

Jeju Air www.jejuair.net

Air Busan <http://en.airbusan.com>

Eastar Jet www.eastarjet.com

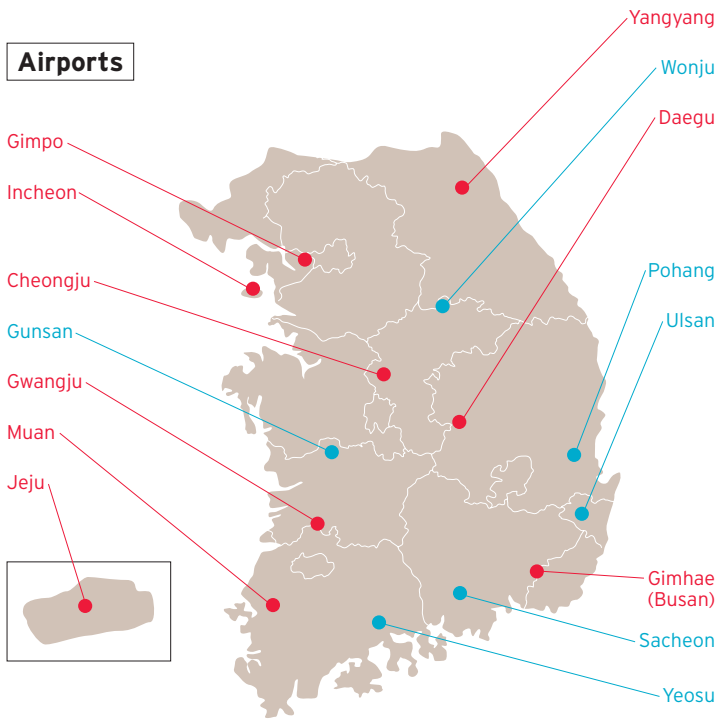
T'way Air www.twayair.com

International Airports

Incheon, Gimpo, Jeju, Gimhae, Cheongju, Daegu, Yangyang and Muan

Domestic Airports

Gunsan, Yeosu, Pohang, Ulsan, Wonju, Sacheon and Gwangju



Rail

High speed rail (KTX) and regional railroads connect the entire country. At present, the KTX Seoul-Busan (from north end to south end) takes only 2 hours and 30 minutes, whereas normal trains take 5 hours and 30 minutes maximum.

You may view the fare and service details (including stations served) at the Korail Website www.korail.com.

Roads

There are a number of expressways running north-south, east-west, and national and regional roads are also accessible from any cities or towns. Traffic drives on the right hand side of the road in South Korea. Some expressways with regular heavy traffic have bus only lanes.

Express Bus

For those who are planning a longer trip on a smaller budget, express busses are a good option as they are cheaper than high speed trains. Connecting the entire country, express busses are generally divided into two classes: regular and deluxe.

For terminal information and time schedules, visit www.kobus.co.kr.

Inter-city transportation

Subway

Subway services are available in the Metropolitan Seoul region, Busan, Daegu, Gwangju and Daejeon. You may purchase one-time ticket (starting from 1100 won) or discount cards for regular use.

For Seoul subway route map, visit www.seoulmetro.co.kr

City Local Busses

Local City Busses are available in all cities and towns throughout the country. Depending on the types of the busses (usually in different colors according to the distance they cover), fares vary from 600 up to 2,200 won.

Other Forms of Transport

Car rentals and taxi services are available in all cities. International drivers in Korea can drive for up to one year from entry with an international driver's license, and car insurance is compulsory. Taxies run on a meter.

Accommodation

There are various types of accommodation that can fit your budget, from top-class hotels to affordable guesthouses and motels (inns). For those who plan to stay for a long period, short-term rental in condominiums, residence hotels and lodging houses are available.

For more information about accommodation, visit www.visitkorea.or.kr



Food

Rice remains the staple of Korean diet, and a typical meal consists of steamed rice, soup or stew, various side dishes (mostly seasoned vegetables) and meat. Kimchi (vegetables fermented with salt and spices) is definitely the most common side dish. Among Korean dishes, bibimbap (steamed rice mixed with vegetables), bulgogi (marinated beef) and galbi (beef or pork ribs) are frequently considered the favorites of foreigners. Western and other ethnic foods as well as fusion dishes are available in a growing number of restaurants. There also are many internationally known family restaurant chains such as TGIF, Outback Steakhouse and fast food eateries like McDonald's and Burger King.



Telecommunication

Mobile phone service

Foreigners can either rent mobile handset for a short term or subscribe to the mobile service with their own cell phone. The three main service providers are KT, SK Telecom and LG.

Check each service provider for further information.

KT [<http://cs.show.co.kr>] (Tel): (+82) (0)2-2190-1180

LG U plus [www.lguplus.com] (Tel): (+82) 1544-0010

SKT [www.tworld.co.kr] (Tel): (+82) (0) 80-2525-011

International calls

To call overseas, dial the Overseas Switchboard Number + Country Code + Area Code + Telephone Number. International calling cards can be used in Korea, while payphones using coins or local calling cards are rapidly diminishing due to high cell phone penetration.

Internet

Korea is one of the most connected countries in the world with high speed broadband and wireless internet services available anywhere in the country. Internet cafes, widely available in any city, town or village, can become very handy as they provide internet facilities at a low cost starting from around 1,000 won (approx. 1 USD) per hour.

Postal and delivery service

Post offices are open between 9:00 and 18:00, Monday to Friday. Door to door delivery service, provided by post offices and several other private companies, is cheap and fast, taking 2~3 days (3~4 days over a holiday period) for domestic general deliveries. The minimum fee for small parcel delivery starts at 5,000 won. Door to door motorcycle delivery, called Quick Service in Korea, is

also available for immediate pick-up and deliveries. For detailed postal service, visit www.koreapost.go.kr.

Banks

Banks are open between 9:00 and 16:30, Monday to Friday. Foreign currency exchange is available at almost all Korean banks. ATM machines are widely available throughout the country. Credit cards with international debit and credit plans can access Korean ATM machines.

Power

The electricity supply is set at 220 volts, 60Hz. Step-down transformers are available at electronic shops. Korea uses two-pin plugs, the same as France, Germany, Austria, Turkey, etc.

Video and DVD

Korea uses the NTSC system. The region code for Korean DVDs is 3, and multi zone DVD players are widely available.

Useful phone numbers

112 : Crime Reporting & Police

119 : Fire and Medical Service

Local area code + 114 : Local Telephone Number Guide

02-790-7561 : International Emergency Rescue (24-hour emergency rescue for foreigners)

02-120 : Seoul Call Center (offers all basic information concerning Seoul city)



KOREAN FILM INDUSTRY

Overview

Local Industry

Besides Korea's well known cell phone, semi-conductor and shipbuilding industries, Korean film has also become globally renowned.

The industry went through rapid growth in various areas over the last decade and achieved significant developments in its

quantity and quality. Since 2004, two films have surpassed the 10 million theatrical admissions mark, which significantly enhanced its pace into the global market. With its film-friendly atmosphere and passionate audience, Korea's film entertainment market was ranked the world's 7th largest in 2015. (Source: MPAA 2015)

Category	Year	By	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Production	Number of productions	-	113	138	152	216	229	207	248	269	302	376
	Korean Film Market Share	%	42.1	48.7	46.6	51.9	58.8	59.9	50.2	52.2	53.7	51.8
Screening	Nationwide attendance	10,000	15,083	15,696	14,918	15,972	19,489	21,335	21,506	21,729	21,702	21,987
	Admissions per capita	-	3.0	3.2	2.9	3.2	3.8	4.17	4.19	4.22	4.20	4.25
	Number of screens	-	2,004	2,055	2,003	1,974	2,081	2,184	2,281	2,424	2,575	2,766



International Acknowledgement

The creative stories and dynamic images featured in Korean films have gained the world's attention. Several films were shown to wide acclaim in major film festivals across the globe catching the eyes of both film professionals and the world audience. Therefore, Korea is becoming the first country film professionals look to when searching for new talent.

Korea's Award-winning Films at Major Film Festivals

- OLD BOY:** Directed by PARK Chan-wook, Grand Prix Award, CANNES 2004
- SAMARITAN GIRL:** Directed by KIM Ki-duk, Best Director Award, BERLIN 2004
- 3 IRON:** Directed by KIM Ki-duk, Best Director Award, VENICE 2004
- SECRET SUNSHINE:** Lead actor JEON Do-yeon won the Best Actress Award, CANNES 2007
- THIRST:** Directed by PARK Chan-wook, Jury Prize, CANNES 2009
- POETRY:** Directed by LEE Chang-dong, Best Screen Play Award, CANNES 2010
- HAHAHA:** Directed by HONG Sang-soo, Prix d'Un Certain Regard, CANNES 2010
- PITEA:** Directed by KIM Ki-duk, Golden Lion Award, Venice 2012
- Circleline :** Directed by Shin Su-won, Canal plus Award, CANNES 2012
- Juvenile Offender :** Directed by Kang Yikwan,, Special Jury Award, TOKYO 2012
- HOSANNA :** Directed by NA Youngkil, Golden Bear Award : Short film, BERLIN 2015
- Factory Complex :** Directed by IM Geung-soon, Silver Lion, VENICE 2015
- Right Now, Wrong Then :** Directed by Hong Sang soo, Golden Leopard, LOCARNO, 2015
- On the Beach at Night Alone :** Directed by Hong Sangsoo, Silver Bear, Best Actress (2017)



Fund raising and revenue structure

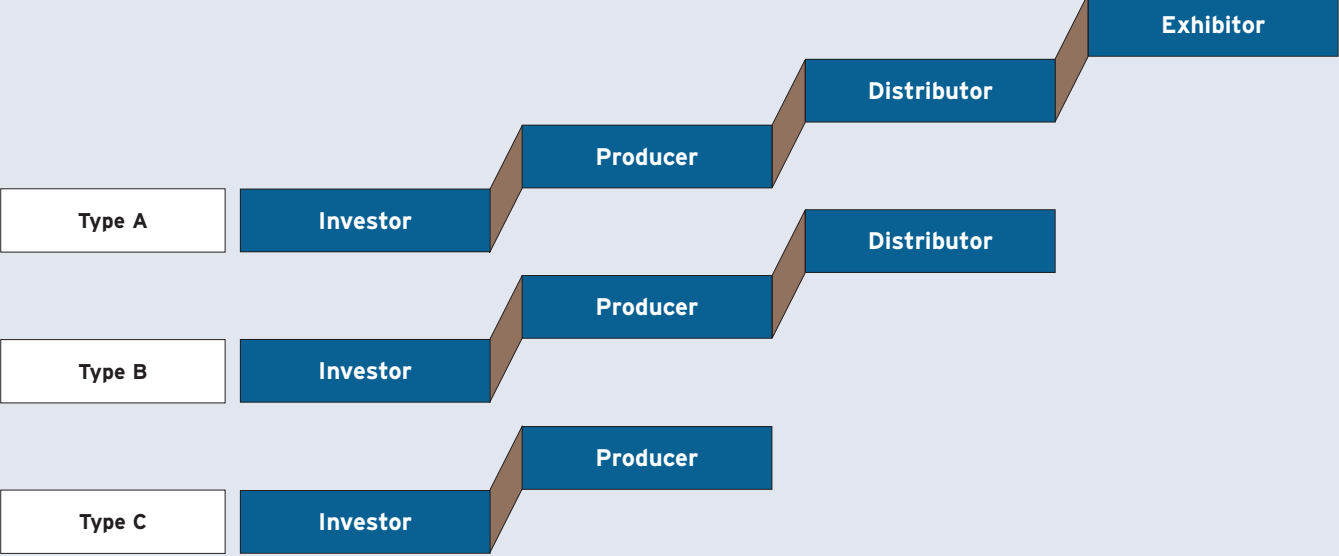
Investment structure

Korean film financing largely depends on equity financing. Equity financing does not guarantee a payment on the principal, but it is similar to an interest paying method with profits made according to the size of the investment. The main investor who owns the copyright is in charge of raising such funds. Equity financing for Korean films can be generally divided into three categories - the main investor, sub-investor and the production company which raises funds on its own. The main investor, an investment company which owns the distribution rights, uses the money raised by the production company and the money borrowed from the sub-investor for the production costs and then secures the copyright. It also manages the production, ensures the completion of the film, calculates the profit and costs, and licenses the rights. The subinvestor supplies a portion of the costs used for production to the main investor and is entitled to receive a fixed percentage of the profits made from licensing sales in accordance with its equity share.



Main (strategic) investors

The main investors of Korean films can be classified into three types.



The A type main investors have the most influence in the Korean film industry. They include only two companies in Korea; CJ E&M, which runs the biggest multiplex theater chain CGV and its affiliate Primus Cinema; and Lotte Entertainment Inc. which runs the other large multiplex theater chain, Lotte Cinema. In terms of B type Investors, the most influential investor is Showbox, Mediaplex Inc.; this company does not operate the multiplex theater chain Megabox anymore, but is still considered to be one of the major investors. There are some new companies such as N.E.W. and Synergy that have

been recently established in the B type as well. C type main investors include United Pictures and KM Culture. Recently, giant telecom conglomerates have made concerted advances into the film industry in order to acquire the satellite broadcast and IPTV rights of films, and have quickly become known as major investors. SK Broadband, the most dominant IPTV company in Korea, has acquired I-Film, while KT, the largest wired service provider and second-largest mobile telecom company in Korea, has also been investing in film contents.

Fund Raising Structure

Classification	Names
Investment & Distribution Companies(Main Investors)	CJ E&M, Showbox, Mediaplex Inc., Lotte Entertainment
Investment Funds	CJ Venture Investment, Union Investment Partners, etc
Financial Institutions	Korea Trade Insurance Corporation, etc
Private Investors	Miscellaneous
Total	-

Total Market Share by distributors, 2017

(by USD 1,000 / 1USD = appx. 1,000 KRW)

Rank	Distributor	No. of Releases	Sales Revenue (USD 1,000)	Revenue Share	Admissions	Admissions Share
1	CJ E&M Corp.	25	263,098,044	15.0%	33,271,533	15.1%
2	Lotte Shopping Lotte Entertainment Ltd.	18.5	200,479,539	11.4%	25,077,449	11.4%
3	Showbox Corp.	7	185,361,051	10.6%	23,484,068	10.7%
4	The Walt Disney Company Korea Ltd.	13	165,046,563	9.4%	20,102,591	9.1%
5	Universal Pictures International Korea Ltd.	22	159,172,689	9.1%	19,833,774	9.0%
6	Megabox Inc. Plus M	12	134,031,547	7.6%	16,788,983	7.6%
7	Next Entertainment World Co.,Ltd (NEW)	18	122,826,260	7.0%	15,419,185	7.0%
8	Warner Bros., Korea	15	121,367,030	6.9%	14,731,587	6.7%
9	20th Century Fox Korea	13	114,817,899	6.5%	14,011,204	6.4%
10	Sony Pictures Releasing International	11	77,973,228	4.4%	9,611,177	4.4%
	Others	1693.5	212,398,219	12.1%	27,543,441	12.5%
	Total	1,848	1,756,572,074	100.0%	219,874,992	100.0%

* KOBIS (99% of Korean theaters are registered in the KOBIS electronic ticket system.)

Investment funds

In Korea, Visual Content Funds managed by venture capital firms work as sub-investors serving a significant role as financial investors in Korean film productions. Generally, they cover up to 40% of the production costs.

Visual Contents Investment Funds contributed greatly to the development of the Korean film industry after 2001. The established

amount for these funds was available for a limited term of between 5 and 7 years as standby investment funds. These funds served as a successful lever stabilizing investments into the film industry and they also became a significant source of funding. The current state of the Visual Content Investment Funds that are now active, as well as the size of the government's contribution, are described in the following table.

2000~2014 Visual Contents Investment Fund Size

by mil. USD / 1USD = apprx. 1,000 KRW

Year	Fund Size	*KOFIC Investment	*SMBA Investment	Private Investment
2000	68.5	10	24	34.5
2001	30	5.7	-	24.3
2002	9	1.8	2.7	4.5
2003	39	7	9	23
2004	62	10	24.5	27.5
2005	62.3	8.1	15	39.2
2006	46.7	10	8.1	28.6
2007	52	9	15.2	27.8
2008	34.3	18	9.1	7.2
2009	47	14.5	13.2	19.3
2010	25	11	-	14
2011	12	6	-	6
2012	10	5	-	5
2013	15	10	-	5
2014	17	10	-	7

* KOFIC : Korean Film Council / SMBA : Small and Medium Business Administration



Active Visual Contents Funds in 2014

(by mil. USD / 1USD = apprx. 1,000 KRW)

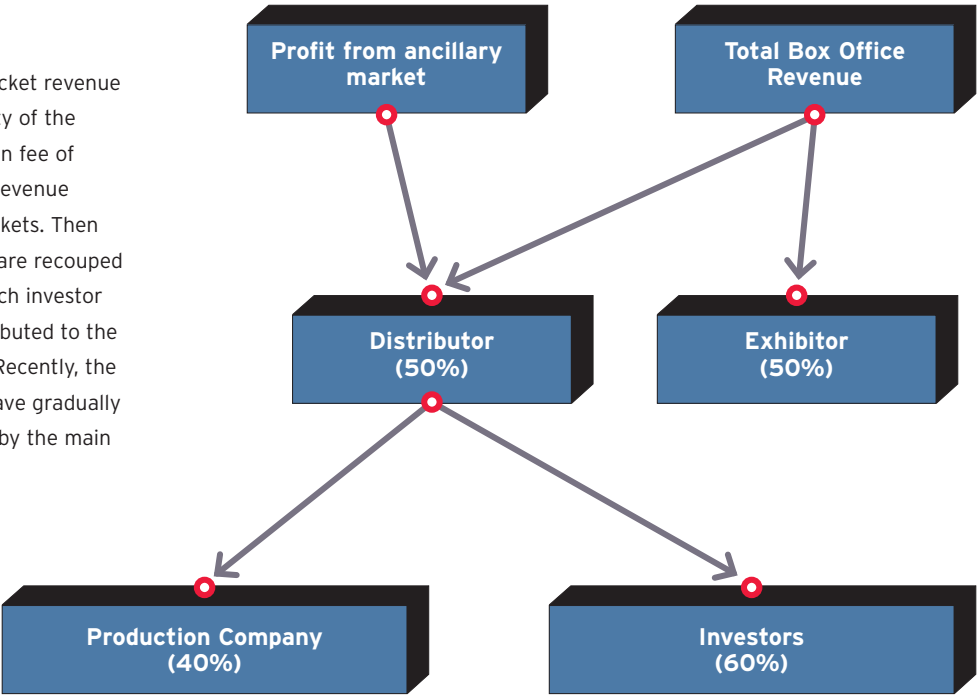
Name	Running Period	Size	KOFIC Investment	SMBA Investment	Private Investment
Boston Global Picture Contents	2009. 1.30(2016. 2)	31.4	9	4.4	18
ISU-Global Contents	2009. 4.23(2016. 4)	21.15	7	1.69	12.46
CJ Venture Capital No. 12 Global Contents	2009. 11.20(2016. 11)	41.9	12.2	13.2	16.5
Capital One Cinematic Diversity Specialty	2010. 3.18(2015. 3)	5	2.5	-	2.5
Sovik Visual Contents	2011. 1.4(2018. 1)	15	5	-	10
ISU SM Contents	2011. 10.13(2016. 10.12)	10	6	-	4
Capital One Small and Medium-sized Films Specialty	2011.5.30(2016.5.30)	12	6	-	6
Capital One Korean Films Renaissance	2012.10.11(2017. 10.10)	10	5	-	5
Korean Films Specialty No.1	2013.9.10(2018. 9.9)	15	10	-	5
TGCK Content Fund No.2	2014(2019)	17	10	-	7

* KOBIS (who records 99% of national theaters through electronic ticket system)

Profit share

Main investors in Korea receive 50% of the ticket revenue from theaters, therefore receiving the majority of the profits of Korean films. After this a distribution fee of around 10% is deducted from the remaining revenue including the profit gained from ancillary markets. Then the costs used for production and marketing are recouped and 60% of the net profit is distributed to each investor (main, sub) and 40% of the net profit is distributed to the production company that produced the film. Recently, the net profit shares for production companies have gradually fallen due to the growing market domination by the main investors.

Profit Distribution Model



FILM INDUSTRY INFRASTRUCTURE



PEOPLE

Korean filmmakers have earned a global reputation for their hard work and innovation. From world renowned directors to skilled crews and experts in post production, Korea has one of the most competitive workforces in the global film industry. It has therefore become the most sought-after location in Asia when it comes to international productions because, after all, the most important asset of any country is its PEO PLE.

Award-winning writers, directors, and producers

Korean directors and producers have become highly recognized in the international film community. From director KIM Ki-duk's Spring, Summer, Fall and Winter to PAR K Chan-wook's Old Boy and LEE Chang-dong's Poetry, Korean films have swept up numerous awards at Cannes and other prestigious film festivals. 'Creativity is the key to their achievements', says many in the film industry.

Talented actors and actresses

For the last decade Korean actors and actresses have been at the center of Hanryu, or the Korean Wave, and have become loved by audiences from all over Asia. As the leading figures in the Asian entertainment industry, their acting talents have been highly recognized and have drawn tremendous attention from film professionals in the region

Recently their presence have become internationally apparent with JEON Do-yeon receiving the best actress award at Cannes for her performance in Secret Sunshine and other colleague actors such as LEE Byung-hun, Rain and JANG Dong-gun taking main roles in Hollywood productions G.I.Joe, Ninja Assassin and The Warrior's Way.

Innovative and flexible crews

The strong work ethic and passion of Korean film crews stands unrivalled. From scripting to location scouting, DO Ps, costume designers, stunt people and lighting technicians, Korea boasts professional and committed specialists with international experience in almost any area.

Skilled experts in post production

As Korea is well known for its excellence in the IT industry, so are the people in the film post production process. From film laboratories to digital and VFX production, our post production workers complete their work quickly, with quality assurance and cost-effectiveness regardless of the scale of the film all in conjunction with cutting-edge facilities.

For an updated staff directory, visit KOFIC's website www.koreanfilm.or.kr



Namyangju KOFIC Studios



FACILITIES

Korea has dedicated film sets and studios in a wide range of sizes as well as full post-production laboratories, sound and digital imagery facilities. Backed by government support programs and private investments, Korea offers many competitive advantages to ensure cost-effective production of your film.

Outdoor film sets

There are 28 main open sets currently being used for film or TV drama productions in Korea. Most of them are located out of the Seoul Metropolitan Area, with Jeolla Province which has the largest number of 11 sets, followed by Chungbuk and Gyeongbuk Province with 8 together. Most of the sets were heavily invested in by local governments and TV stations. Among them, 15 sets are larger than 33,000m².

They are mostly used for shooting period pieces that cover ancient through to modern times yet some of them are equipped with special contemporary sets such as prisons and churches.

For detailed information, contact each regional Film Commission introduced at the next chapter.

Studios (Sound Stages)

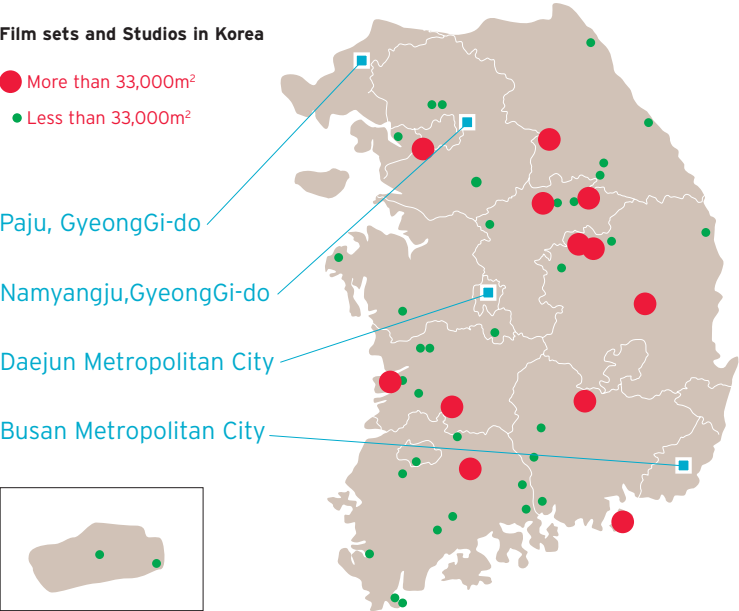
Among the many film studios in Korea, 4 major film studios (detailed on the right) are the most frequently used. Rental fees per day vary depending on the sizes and equipment available in each studio ranging from 300 USD to 1,000 USD. Diverse support services are also available including production offices, ancillary buildings, amenity facilities, storage, etc.

Studios (Sound Stages)

Area	Name	Square Meters
Namyangju, GyeongGi-do	KOFIC Studios (www.koreanfilm.or.kr)	A Studio: 1,322 B, C Studio: 992 E Studio: 777 F, G Studio : 413
Paju, GyeongGi-do	Art Service Studio (www.art-service.co.kr)	A Studio: 1,322 B Studio: 992 C Studio: 661
Daejun Metropolitan City	Daejeon Cinema Studios (http://djacts.kr/)	A Studio: 1,092 B Studio: 672
Busan Metropolitan City	Busan Cinema Studio (www.bfc.or.kr/)	A Studio: 826 B Studio: 1,653

Film sets and Studios in Korea

- More than 33,000m²
- Less than 33,000m²



Post-production

Korea is fast becoming a favorable one-stop location for the entire post production process. From traditional film laboratories to sound and digital post production, Korea offers highly advanced facilities fully equipped with state-of-the-art technology. It is little wonder then that Korea has been much favored by many productions across Asia seeking quality assurance in post production services.



Visual Effects

Korea boasts world class visual effects services that have built an international reputation for many years now. Filmmakers can expect highly efficient services both with the security of largescale facilities and the flexibility of smaller independents. As seen in many co-productions across Asia and internationally acclaimed local productions, the nature of adaptability and the meticulousness of the Korean industry is highly sought after when it comes to the visual effects field.

Thanks also to advanced and secure high-speed internet infrastructure, CGI projects and other digital sources can be immediately streamed online saving extensive amounts of time and money.

For an updated post-production company directory, visit KOFIC's website, www.koreanfilm.or.kr



NATIONAL FILM COMMISSION

Each local government in Korea runs a regional film commission, which have recently developed a mutual-assistance network through the Korea Film Commissions & Industry Network(KFCIN). As of 2016, 12 film commissions located in major cities are in operation. From assisting productions in obtaining film permits, traffic control and hiring human resources to providing other miscellaneous assistance, regional film commissions offer a variety of services required for film production. Some film commissions provide script development funds, office space for filmmakers, and incentive programs to attract audio-visual productions to Korea, while a number of them operate studios and post-production facilities.

Since the first film commission emerged to offer production support service in 1999, film commissions located all around Korea have expanded their operations on a national scale and broaden their range of support. With their emphasis on expanding the support system and networking, a joint committee of 6 film commissions under the name of Korea Film Commissions & Industry Network was founded in 2004. Its organization was renewed in 2011 with expanded members of 10 film commissions and the addition of the Korean Film Producers Association (KFPA), Korea Drama Production Association (CODA), Producers Guild of Korea (PGK) and Federation of Korean Movie Workers' Union (FKMWU) as a non-governmental collaborative that reacts flexibly to changes occurring in the industry and influences the government to directly implement policy suggestions.

With the goal of inspiring regional and national economic growth by attracting domestic and international film productions, providing

production-related support and exposing local attractions through audio-visual products, and encouraging a well-balanced development of a national-scale film and audio-visual industry through rigorous regional exchange, the Korea Film Commissions & Industry Network has made multilateral efforts to create a brand name for the domestic audio-visual industry. In doing so, KFCIN assists audio-visual human resources to be efficiently recruited with the help of location and audio-visual industry-related information database, thus connects various elements and fields spanning the regional and national, industry and public organizations, and film and broadcasting, attracting productions to existing shooting locations and promoting exchange in human resources and technology in addition to simply encouraging tourism. From 2015, the network expanded its operations to marketing Korea as a filming location internationally and acting as the major inbound contact point representing all regional film commissions.

What KFCIN does

- Provide first-hand information on how to film in Korea, available incentives, locations, filming permits etc.
- Inbound gateway: connect to the local film industry, from location coordinators and line producers to production service companies
- Act as interface between the regional film commissions and the international film team in the initial location scouting stage
- Support location scouting and research for projects set in Korea
- Operate annual Korea Location FAMTours for international location managers, executives and other film professionals

The film commission members of The Korea Film Commissions & Industry Network are as follows:

- Seoul Film Commission(SFC)
- Incheon Film Commission(IFC)
- Gyeonggi Film Commission(GGFC)
- Gangwon Film Commission(GWFC)

- Daejeon Film Commission(DFC)
- Cheongpung Film Commission(CFC)
- Chungnam Film Commission(CNFC)
- Busan Film Commission(BFC)
- Gyeongnam Film Commission(GNFC)
- Jeonju Film Commission(JJFC)
- Jeonnam Film Commission(JNFC)
- Jeju Film Commission(JEJUFC)

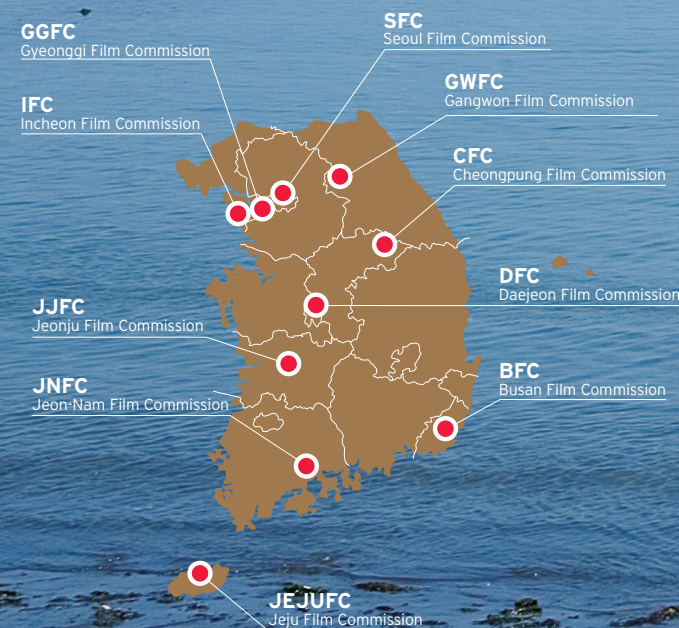
Contacts

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REGIONAL FILM COMMISSIONS

Korea has a strong network of regional film commissions. As of 2016, 10 regional film commissions cover all major cities and provinces, providing film-friendly environment for film productions. These film commissions assist productions in obtaining film permits, serve as a liaison between production companies and shooting locations, arrange traffic control, human resources hire and provide other miscellaneous assistance. Some film commissions operate equipment rentals, studios and post production facilities as well. Here are brief introductions to the major film commissions.





Introduction

The 600-year old capital of the nation, where tradition and modernity co-exist together, is able to offer everything a film needs. The city is surrounded by mountains and rivers that provide a scenic backdrop to urban space, and contains skyscrapers as well as national treasures and traditional style buildings. As Seoul is the home of 95% of all film related companies and film facilities, over 40% of all local films are shot in the city every year. With the growing recognition and popularity of Korean films in international markets, Seoul has become an increasingly popular destination for international productions and co-productions in recent years.

Location highlights

- Gwanghwamun, the main gate of Gyeongbokgung Palace, Korea's most symbolic historic building, overlooking Korea's largest and most important square, the Gwanghwamun Square
- Located right in the middle of the city Seoul N Tower on Mount Namsan overlooks the homes and workplaces of

over 10 million Seoulites

- The almost one kilometer wide Han River divides the city into Northern and Southern parts which are connected by 27 bridges each illuminated in their own distinctive style at night

Incentive programs open to international productions

Production Cost Support Program

A up to 25% cash rebate on production costs for film & TV productions shot in Seoul. The Cap at 100,000,000 KRW (approx.90,000 USD) can be lifted for projects with extraordinary high marketing value.

Location Scouting Support Program

Provides the cost of Seoul location scouting for directors, assistant directors, producers, cinematographers, production designers or location managers of international projects planning to shoot in Seoul (airline tickets, accommodation, domestic location coordination and a rental car).

Seoul Screenplay Development Support Program

Offers round trip flight tickets for two, the use of a scenario

work space located in Seoul for a maximum of 30 days to foreign directors, producers, and screenwriters during their stay in Seoul as they write and do research for their scenarios.

Infrastructure & filming support

- Location FAM Tours: inviting international film/TV professionals, showcasing Seoul as a shooting location and introducing the Korean film industry
- Film Korea (www.filmkorea.or.kr): online database featuring a location database and an industry directory and basic info on shooting in Korea
- Filmmaker's Creative Zone: providing free office space for filmmakers
- Seoul Aerial Stock Footage Support : providing up to 5 minutes in total of Seoul Aerial Stock Footage to national and international filmmakers shooting in Seoul.

Recently Supported International Productions

Hello Stranger by Banjong Pisanthanakun, Thailand 2010

Kimmy Dora and the Temple of Kiyeme by Joyce Bernal, The Philippines 2011

The Bourne Legacy by Tony Gilroy, USA 2012

Ah Beng: Mission Impossible by Silver Chung, Malaysia 2014

America's Next Top Model season 21 by Tyra Banks/Ken Mok, USA 2014

Forever Young by Nguyen Khai Anh/Hyunwoo Myung, Vietnam/ Korea 2014-2016

Sense8 by The Wachowski/J. Michael Straczynski, USA 2015

Avengers: Age of Ultron by Joss Whedon, USA 2015

Tik Tok by Lee Jun, China/Korea 2016

My Ex and Whys by Cathy Garcia Molina, The Philippines 2017

Okja by BONG Joon Ho, Korea/USA 2017

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BFC_ BUSAN FILM COMMISSION



Introduction

Busan, a metropolis of 3.5 million people, has the complex look of a high-end industrial city of the 21st century that embraces the sights of the past decades. It has both the commercial glitter of skyscrapers and an indigenous atmosphere attractive for location shoots. This port city is a captivating film location for filmmakers all over the world with its combination of past and future, stunning mountains, seas, rivers, and unique local and global style.

Location highlights

- Gwangan Bridge, a landmark of the city and a spectacular sight standing over the sea
- The Yachting Center with a breathtaking view of newly built skyscrapers
- Busan Cinema Center with a marvelous architecture and well known landmark of the city.
- Centum & Marine City with a futuristic urban area of newly built near Haeundae

- Busan Port with container piers and exotic attractions particular to the port city
- Jagalchi Seafood Market and Nampo-dong, a famous attraction for international visitors at the Busan Film Festival
- Subway stations and public facilities well organized and accessible for shooting as they are backed by a highly supportive administration
- A variety of local scenes and bystreets with nostalgic landscapes

Incentive programs open to international productions

Accommodation Support Program

Provides production teams of feature, drama or documentary shooting in Busan, with the accommodation cost in Busan

Location Scouting Support Program

Provides production teams of feature, drama or documentary that plan to shoot in Busan with a car rental service up to 30 days, depending on the type of vehicles

Infrastructure & Filming support

Busan Cinema Studios

23,946,98m2 Site, 7,110.855 m²

Soundproof stages and clear floor span that is self-leveling
Fully equipped for wire actions and electromotive set-battens
Large green & blue screens for both film & TV

Busan Cinema Venture Center

Professional film crews for hire including producers, production designers and make-up artists Well maintained and quality camera equipment rentals at bargain rates

Busan Post Production Center

An efficient one-stop location for the entire post production process such as DI, VFX, digital cinema mastering, sound, etc.
Fully equipped with advanced technology, and operating system as well as ancillary facilities

Digital Bay (3D Production Center)

Operating a pre-visualizing system that can execute a complete composition of special effects and computer graphics ranging from on-set real image syncing over computerized virtual background for monitoring purposes to transferring camera movement into data

Recently Supported International Productions

Nourakushi Denshou by Chiseko Tanaka, Japan, 2010

Gaiji Keisatsu by Kentaro Horikirizono, Japan, 2011

Hello Goodbye by Titen Wattimena, Indonesia, 2012

Fate by BAE Tae-su, Korea/Japan, 2012

Seol-hae by KIM Jeong-kwon, Korea/Japan, 2012

Lemon by ZHANG Jia-rui, China, 2012

Mentaiko Spicy by Kan Eguchi, Japan, 2013

拆婚聯盟, Bad Sister(Film/Korea-China) by Tae-Gyun KIM , 2014

破风, TO THE FORE(Film/Hong Kong) by Dante Lam , 2014

致命倒數: Reset(Film/Korea-China), Director CHANG, 2015

必娶女人: Marry me or not?(TV Drama/Taiwan)

by 于中中Yu Zhong Zhong 2015

所以，和黑粉结婚了, So,I Married My Anti-fan

(Film/Korea-China), by Je-young KIM, 2016

继承者计划: Successor Plan(Web drama/China)

by Chang Liu, 2016

The Legal Wife(TV Drama /Thai) by Anuwat Thanomrod 2016

Black Panther(Film/USA) by Ryan Coogler 2017

Pacific Rim: Uprising(Film/USA) by Steven S Deknight, 2017

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GGFC_ GYEONGGI FILM COMMISSION



Introduction

Located in the central west area of Korea, Gyeonggi surrounds the cities of Seoul and Incheon and is bordered by the Yellow Sea to the west. It consists primarily of a fertile plain along the Han River, and maintains numerous historic legacies. Since it is in very close proximity to Seoul, it is the first place many filmmakers look to as a location and production site.

GGFC was established in 2005 and since then has been providing one stop services for TV and film shoots in the Gyeonggi province. It has also been expanding its support into other areas including DMZ Korean International Documentary Film Festival.

Location highlights

- Hwaseong Haenggung, Suwon, a well preserved palace used as a temporary residence for the kings of the Chosun Dynasty
- Korean Folk Village, a home to numerous collections of Korean cultural artifacts
- Heyri Art Village where the beauty of modern architecture is in evidence
- Hwaseong Osom Airfield where private light aircraft can take off and land

- Gapyeong Zarasum, a turtle-shaped island

Incentive programs open to international productions

20% cash grant for production costs incurred in the Gyeonggi area, with a cap of KRW 100 mil., approx USD 100,000.

Recently Supported Productions

- Hello Ghost** by KIM Young-tak, Korea, 2010
- I Saw the Devil** by KIM Jee-woon, Korea 2010
- Hide and Seek** by HEO Jeong, Korea, 2013
- Top Star** by PARK Junghun, Korea, 2013
- The Five** by JEONG Yeonsik, Korea, 2013

Contacts

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Website www.GGFC.or.kr

IFC_ INCHEON FILM COMMISSION



Introduction

The city of Incheon was the first area in the Korean peninsula to receive the modern cultures of western civilization which then grew into a multicultural and multiethnic harbor city. Being home to the Asian Games in 2014, it is fast rising as an international city center with its world renowned international airport and harbor. It is in close proximity to Seoul, and has various advantages on offer for location shooting from over a hundred nearby islands to the city streets with the charms of the traditional past and the modernity of today.

Location highlights

- Incheon International Airport
- Incheon Port, a historical port on the Yellow Sea that acts as a gateway to Seoul
- Songdo International City, a new city with a futuristic design
- China Town, a mega scaled exotic town
- Incheon Bridge, the world's fifth most recently built cablestayed bridge on sea

Incentive programs open to international productions

A maximum 50,000,000 KRW (approx. 50,000 USD) production support is offered for feature films of under 400,000,000 KRW (approx. 400,000 USD) budget with Incheon as the main element, or shooting more than 50% in Incheon

Recently Supported Productions

- Thirst** by PARK Chan-wook, Korea 2008
- Mother** by BONG Joon-ho, Korea, 2009
- Dance Town** by JEON Kyu-hwan, Korea 2010
- Yellow Sea** by HA Hong-jin, Korea, 2010
- Hype Nation 3D** by Alan Clazatti& Christian A. Strickland, Korea/US, 2011
- Pluto** by SHIN Su-won, Korea, 2012
- New World** by PARK Hoon-jeong, Korea, 2012

Contacts

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CFC_ CHEONGPUNG FILM COMMISSION



Introduction

Chungcheongbuk-do is often called 'The city of fresh wind and a bright moon'. Together with its beautiful mountains and valleys, its reputation comes from the magnificent townscape of Jecheon city, where the CFC is based, and the surrounding CheongPung Lake (67.5km²) which is well known for its breathtaking scenery. It is also adjacent to Woraksan National Park which has long been known as a divine peak thanks to its steep physical features and ferociously tall cliffs.

Location highlights

- Urim-Ji Lake, one of the oldest irrigation facilities in Korea surrounded by several hundred years old pine trees, weeping willows, a 30-meter high natural waterfall and water fountain.
- CheongPung Lake, a famous freshwater fishery with vast and flat terrain.
- Bibong Mountain, a hawk shaped mountain encompassed by CheongPung Lake, giving an illusionary look of an island over the sea
- Cheongpung Cultural Village: Following the meandering path of Namhan River, you will meet the Cheongpung Cultural Village where the traces of hardship our ancestors were forced to endure poetically comes alive. Here, the encounter with wooden and stone



architecture and moss-covered stones is deeply moving in the way it matches history with nature. This place functions as a small folk village where a vast collection of 1,900 pieces of daily-used relics are on display

Infrastructure & Filming support

Jecheon Media Center

A film studio equipped with editing rooms, audio and video studios, and film archive. 325.2m² in size.

Recently Supported Productions

Romantic Debtors by SHIN Keun-ho, Korea 2010

48M by MIN Baek-du, Korea, 2012

Jo-seon Mi-nyeo Sam-chong-sa by PARK Je-hyun, Korea, 2012

Gong-beom by KUK Dong-seok, Korea, 2012

Ga-si-ggot by KIM Do-hyung, TV Drama, Korea, 2013

Highheel by JANG Jin, Korea, 2013

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DFC_ DAEJEON FILM COMMISSION



Introduction

Daejeon is the fifth largest city in Korea with a large area of administrative districts and research complexes. Located at the center of Korea, it also serves as a transportation hub providing easy access to most major cities. With three big rivers passing through and a large lake nearby, its rich water resource adds natural scenic beauty to its high-tech industrial cityscape.

Location highlights

- Lake Daecheonghosu, the third biggest lake in Korea with a serene lakeside road 80 kilometers long and the grand Daecheong Dam.
- Ppuri Park, showing the origins of 136 Korean surnames engraved on stone sculptures, is a unique place that gives an illusionary look of an island.
- Hanbat Arboretum, an artificially-made tree garden in the middle of the city, with a sensory garden, woods for meditation, a marsh garden, eco-forests, a bush garden and a Mugunghwa (Rose of Sharon) hill.

Incentive programs open to international productions

Provides up to 30%, or up to 100 million KRW (approx. 100K USD), as cash rebate on production costs (Location spend) to film projects to be shot in Daejeon.

Infrastructure & Filming support

Daejeon Cinema Studios

- Two Studios each 1,140m² and 670m² in size (Height 18.9m)
- Underwater shooting studio 12m * 7m * 5m (h) with Remote control Underwater filming equipment.
- Action Training Studio 19.5m * 29m * 20m (h) fully equipped for wire actions Dramatown Cinema Studios (Tentative name, Open in Sep. 2017)
- Four Studios each 5,065m²(1) / 3,410m²(1) / 2,230m²(2) in size (Maximum height 24m)
- Special Facilities Studios (Operation room, Court, Jail. Airliner, Etc.) 3,447m²
- Special effects studio (4K camera, 2-axis wire cam, techno crane, etc.) Studio 1,650m²

Recently Supported Productions

Okja by Bong Junho, Korea, 2016

Real by Lee Sarang, Korea, 2017

Contacts

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JJFC_ JEONJU FILM COMMISSION



Introduction

What makes Jeonju special among the many other towns and cities in Korea is its Bibim-bap, rice with minced meats and vegetables. It also has a unique Hanok Village, a traditional Korean village that is still home to residents today. With memories from the past and a richness of cultural heritage situated all over the city, Jeonju is a famous tourist attraction that attracts more than 4 million visitors every year. It also is an optimal shooting location giving easy access to plains, the sea, and mountains as well as high rise steel and glass towers within 1 hour travel. More than 30 films and TV dramas are shot in Jeonju every year.

Location highlights

- Hanok Village, a traditional Korean village with 700 well-preserved houses
- Saemangeum, a vast area of reclaimed land along the Yellow Sea
- Gochang Hakwon Farm, a farmland 992,000m² wide with a green barley field (best season to shoot: April and May) and a buckwheat field (best season to shoot: September and October)

Incentive programs open to international productions

Jeonju/Jeonbuk Incentive Program

Cash and in-kind incentive for productions shot in Jeonju city and Jeonbuk Province

Jeonju Cinema Studio Bargain Rate Offer

20%~70% discount for sound stage rental

(approx. 100USD ~ 330USD per day / rate card: 450 USD)

Infrastructure & Filming support

Iksan Prison Set

An open set with prison buildings

Jeonju Cinema Studio

A soundstage (1,044m²) and an outdoor film set (46,281m²)

Fully equipped for wire actions, chroma-key, and water pressure control

Storages and ancillary buildings, equipment rental including RED ONE camera,

Cook lens set, GFM Dolly system

Recently Supported Productions

Secretly Greatly by JANG Cheol-su, Korea, 2013

Gun-do by YOON Jong-bin, Korea, 2013

Yeok-rin by LEE Jae-gyu, Korea, 2013

Contacts

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JNFC_ JEON-NAM FILM COMMISSION



Introduction

Jeollanam-do is a mysterious land of natural beauty and pristine scenery. With hundreds of islands located in the nearby sea and several oceanic national parks, it boasts outstanding marine tourism attractions and cultural heritages. It also has long been famous for its unique cuisine and continues to lure many Koreans with its rich culinary culture.

Location highlights

- Suncheonman Bay Field, Korea's biggest area of reeds which creates a breathtaking sight when the entire field sways in the wind
- Suncheon Nakan-eupseoung (castle) village, a traditional folk village with 200 thatched-roof houses.
- Yeosu Odongdo, an island famous for its colorful maritime nature including Camellia, a light house, steep rock cliffs, and sea caves
- Yeosu Sado, a group of seven islands that connect by land at low tide
- Kwang-Yang Container Terminal, one of the biggest container terminals on the south-west coast
- Kwang-Yang Measil (plum) Orchard, located along the Sumjin River, this orchard is filled with Japanese apricot and Measil (plum) trees that blossom every March (165,000m²)

Infrastructure & Filming support

Suncheon Open Set

An open set focusing on modern Korea

Naju Samhanji Theme Park

A periodical set focusing on ancient Korea

Wando Cheonghae Port Outdoor Film Set

An open set with ancient villages and ports, 66,000m² in size

Gokseong seomjingang train village

An old railway that has become a tourist attraction

Recently Supported Productions

Beyond the Years by LIM Kwon-taek, Korea 2007

The Poem of Jeolla by Hirofumi Kawaguchi, Korea / Japan 2010

Nam-jjok-eu-ro Twi-eo by YIM Soonrye, Korea, 2012

Contacts

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GWFC_ GANGWON FILM COMMISSION



Introduction

Gangwon-do, the province located in central eastern side of Korea. East side of The Tae Baek Mountains is called as 'Young-dong', and the west side is called as 'Young-seo'. East boundaries are facing the East Sea, west boundaries are facing Seoul, the capital of Korea and the south by the provinces of Chungcheongbuk-do and Gyeongsangbuk-do. To the north lies the province's North Korean counterpart, Kangwon province and DMZ(demilitarized zone). Gangwon-do has very distinct 4 seasons which highlights its outstanding natural landscapes. Full of mountains and oceans made the tourism and leisure sports developed in Gangwon. Especially, Gangwon-do is the best spot to enjoy winter sports as the huge amounts of snow fall, and that's how PyeongChang 2018 Olympic Winter Games are held here in Gangwon.

Location highlights

- Nami Island, the island of trees floating on the North Han River
- Samyang Ranch, Korea's No.1 meadow

- Soyang River, the river crosses the lakeside city, Chuncheon
- The Hamtae mining station, the mining facilities located in Taebaek, Gangwon
- Gangneung Heonhwa-ro, the hidden coast road along the East Sea

Recently Supported Productions

- MR. GO** by KIM Yong-hwa, Korea 2013
- KUNDO: Age of the Rampant** by YOON Jong-bin, Korea 2014
- DONGJU; The Portrait of A Poet** by LEE Jun-ik, Korea 2015
- TUNNEL** by KIM Sung-hoon, Korea 2016
- PANDORA** by PARK Jung-Woo, Korea 2016
- WARRIORS OF THE DAWN** by JEONG Yun-Chul, Korea 2017
- OKJA** by BONG Joon-ho, Korea/US 2017

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JEJUFC_ JEJU FILM COMMISSION



Introduction

Jeju is famously known as the "Island of Peace" and "Island of Mystery". It boasts natural beauty with a long history and unique culture, along with beautiful seasonal landscapes. It is also favored by many film directors from home and abroad, because of its excellent natural open set. Its geographical location, as a key transfer point of Northeast Asia, gives Jeju a role acting as a bridge between Southeastern Asian countries as well as China and Japan. In addition, Mt.Halla, Geomun Oreum and Seongsan Sunrise Peak in Jeju Island have been inscribed as World Natural heritages by UNESCO.

Location highlights

- Magnificent scenery over the entire island which originated from volcanic eruption
- Over 360 mountains, hills and beautiful beaches
- Grassland, meadows, and well organized roads

Incentive programs open to international productions

- In-kind support of accommodation up to 15 days for film development and script writing

- Support program for productions (partial accommodation support)
- Investment program to support productions

Infrastructure & Filming support

Sites for an open set available with rental fee incentive
 Casting capabilities

Recently Supported Productions

- On the Road** by KIM Pung-gi, China, 2012
- Summer Have Tears In Paradise(夏有喬木 雅望天堂)** by Jo Jin-gyu, China, 2014
- Honey Enemy(情敵蜜月)** by Zhang Lin Zi, China, 2014
- Bad Guys Always Die** by Sun Hao, China, 2015

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LAWS & REGULATIONS

KOREA'S CORPORATE LAW

There are total 4 ways that foreign film producers may shoot films in Korea by means of a liaison office or branch office in Korea, jointly producing with a production company in Korea, or just receiving production services.

(1) Establishment of Liaison Office

The establishment of a liaison office means that a foreign company who wants to shoot a film in Korea is registered in Korea as a foreign company and serves as its legal representative. Although the liaison office is located in Korea, on practical and legal terms it belongs to the overseas parent company and all responsibilities and liabilities of the liaison office are attributed to the overseas parent company. Thus, the Liaison Office is not allowed to undertake any commercial activity such as business contract transaction independently. Only the parent company which established the liaison office can conduct accounting transaction and business contracts.

Establishing a liaison office does not particularly require capital and the registration process is simple. Also, the liaison office is suitable for limited researching and collecting market information, and acting as a communication channel. The legal representative of liaison office may hire an employee for its operations or directly operate the liaison office. If the legal representative is not of Korean nationality, he or she should obtain a visa prior to entry into Korea.

<Procedure for the establishment >

1. Report on the establishment of the liaison office to a designated Foreign Exchange Bank
2. Obtain business identification number

- from the competent tax office
3. Open bank account at the designated Foreign Exchange Bank (remittances shall be made through this bank account between the parent company and the liaison office)
 4. Normal processing time required for the establishment: 3~4 days

(2) Establishment of Corporation in Korea

A foreigner or foreign corporation may establish a corporation in Korea. A corporation, established independently and newly in accordance with Korean laws, is an affiliated company of the overseas parent company which holds ownership as a majority stockholder and carrying legal binding force on its business activities. A corporation is a completely separate entity from the parent company in the legal and accounting aspects.

Therefore, the corporation should observe the Korean laws and regulations including Labor laws, Corporation laws, Accounting laws, Tax laws and other relevant laws and regulations governing its business activities in Korea.

Beside corporation, one may set up a limited liability company in Korea which can limit the liabilities of the owner, so it is obliged that appropriate consultation shall be asked prior to the establishment. In addition, firms which want to undergo film business activities in Korea must register as a film business, referring to the guideline

set out by the Korean Film Council.

<Procedure for the establishment>

1. Report the corporation as a foreign-invested company to a designated Foreign Exchange Bank
2. Register the establishment of the corporation with the competent tax office
3. Register the establishment of the corporation with the District Court

(3) Co-production with Korean Production Company

There are various forms of co-productions with production companies in Korea and different approaches are possible depending on the terms of the contract. The Korean production partner can take on all the responsibilities for investments in Korea, due formalities, contracts as well as effective and efficient management of the production. In addition, if specific conditions are met, various financial benefits are given through the support programs offered by the Korean Film Council and regional film commissions.

At present, Korea has concluded a co-production treaty with France, New Zealand. For more detailed information, please refer to the web site of the Korean Film Council.

[Note] Establishment of Special Purpose Company (SPC)

One may set up a 'special cultural industry company' as a special purpose company



for the purpose of investment in films, transparency and efficiency of the money being used, film production management as well as fair and accurate distribution of profits.

As of October 2010, thirty-eight special purpose companies have been registered with the Ministry of Culture, Sports, and Tourism and are being operated. In general, the period of establishment of the special purpose company starts from the time when the development of the movie has been completed and the main investment has been decided. The commercial law classifies SPC as either limited liability company of corporation and a capital base of 100 million KRW is required under the

Promotion of Cultural Industries Law.

The Certificate of Registration will be issued by Ministry of Culture, Sports, and Tourism within 21 days from the date of application to the ministry with the completed documents. Generally, more than 30 days are needed for the registration.

(4) Cases Involving Receipt of Production Services Only

In cases where the foreign producer only receives production services, he or she may contact the film producer or production service company or freelance producer in Korea. The list of Korean film producers including production service companies, and freelance producers are available at the

Korean Film Council.

Once the partners have been arranged through these institutions, the foreign producer may receive all the services related to production support programs including film crew, actors, extras, location, equipment and technical companies and other matters associated with the production.

The fee for the production services is estimated at 15% of the total production budget to be spent in Korea as a general rule and it is subject to change as the case may be.

For legal advice, please refer to the Korean Bar Association homepage www.koreanbar.or.kr

TAX

(1) Corporate Tax

In order to engage in business activities for profit in Korea, one must register its business at the national tax office and once such registration has been made the business must follow the tax laws of Korea (except in cases where it is explicitly stated otherwise in tax agreements entered into between nations). Basically, any local corporation established in Korea must register its business.

For businesses that have registered, the corporate tax must be reported annually and 10% tax rate is applied up to 200 million KRW and 22% for the amount excess over 200 million KRW.

However, for foreign companies that do not register its business in Korea and temporarily work during the production period, no tax shall be imposed except for Indirect Tax because such companies do not follow the Korean tax law. For example, simple liaison offices and receiving only production services that do not resister its business fall under this category.

(2) Value Added Tax: VAT

Korean VAT is one of typical indirect taxes and when business provides goods and services, the receiver imposes a rate of 10% of the price of such goods and services and file VAT return. In Korea, if the business has registered its business, then according to procedures and regulations the business

may get a rebate or deduction on the VAT it paid.

Therefore, in cases where those residing in Korea have not registered its business, simple liaison office or when only receiving production services, Korean tax law shall not be applicable but it must still bear VAT when it receives goods and services within Korea.

1) VAT Rebate for Foreign Business

If a business is registered in Korea then it may receive rebate on most of the VAT it has accumulated, and even if it is a foreign business that has not yet registered in Korea it may receive rebate on the VAT it has indirectly incurred while producing the movie in Korea. These may include VAT that is imposed on food, board, ads, leases, office equipment and supply purchases and rentals which have been made in Korea.

2) Procedure on Receiving Rebate

For a business registered in Korea, VAT rebate is handled by the management department of the company. For foreign businesses not registered in Korea, it must be designated to tax officials, accountants, and other professional agencies dealing in tax rebate and they must apply for a rebate on behalf of the company. So for these business transactions, to make sure everything is filed correctly, it is in the best interest to assign a proxy company or an agent to deal with these matters.

(3) Personal Taxation such as Individual Tax

If the source of the income is from Korea then tax will be imposed on such income in Korea. In cases where foreigners have an income in Korea, to avoid the issue of double taxation by being taxed in Korea and in their foreign country and to avoid the issue of an income withholding tax in Korea, they must first refer to the tax treaty made between Korea and their respective country because Korea has a treat with many nations.

Generally most business income that does not have a domestic place of business and wages for short term labor are not considered as incomes where income withholding tax applies. Such income sourced from Korea can be subjected to income withholding tax depending on the type of income. To make an accurate assessment of tax liability, you must know the applicable law, the employment status, job description, work period, stay period, and other details, therefore it would be in the best interest to consult with a tax official or an accountant who are well-known on these international tax matters.

Korean Accountant Organization : www.kicpa.or.kr/index.jsp
Korean Tax Accountant Organization : www.kacpta.or.kr

ISSUANCE OF VISA FOR ENTERING KOREA

Lately, Korea is entering into visa exemption agreements with many countries, and although these countries do not need a visa for short term traveling, they must receive a visa that fits the purpose of their stay if their stay exceeds the permitted period. The sojourn period,

purpose and type of entrance are written on the visa and a stamp or sticker is placed on the visa when it is issued. Normally, for foreigners who entry Korea for film shoots they usually receive an art/entertainment-related E-6 visa. Specific information on how to apply and required

documents can be acquired by making inquires at the embassy and consulate of the corresponding country in Korea.

Electronic Government for Foreigners in Korea : www.hikorea.go.kr

CUSTOMS

(1) The ATA carnet - Agreement on Equipment Transportation

The ATA carnet is a certificate that replaces the complicated customs documents and security deposits required for temporarily importing/exporting goods or transporting bonds among the more than 30 ATA Convention member states, including Korea. So, when using the ATA carnet, there is no need to fill out additional custom papers or pay customs tariff, VAT, and security deposits to the importing country's Customs during custom inspections. Thus, if you use the ATA carnet, going through customs in any ATA Convention member country can be a fast and smooth process. There are two ways to collect goods after customs; one way is to collect in person, the other way is to have it collected by a proxy through a local agency in cases where you are bringing goods through freight. You can choose the method that you want and the one that is appropriate for you.

Carnets are dealt in each country's Chamber of Commerce and Industry.

(2) Special Properties & Animals

1) When Importing Special Properties

There are many times when firearms and swords are needed for producing films. However, in Korea, firearms may not be admitted into the country without permission,

and the production and procession of firearms are prohibited. The Regulations Units under the relevant local police officers have the jurisdiction over firearm matters in Korea.

Although the general rule is for the local police office to keep the prop firearm in their custody when it is not being used during the filming, because it is uncertain when it will be used, it is possible to store the prop firearm in safe prop storage after receiving the local police office's permission. Details regarding this matter can be found through the partner receiving the production service, and when importing firearms, you can receive tax exemption only through ATA carnets.

2) When Importing Animals

In regards to the importing, exporting, and re-importing of all animals; pet animals must have the permission of the Minister of the Ministry of Agriculture and Forestry, and wild animals must have the permission of the Minister of the Ministry of Environment. Along with this, all animals must receive veterinary examinations at the border when going through customs. During the examination, if it is considered by the veterinarian to be necessary, animals can be quarantined for a long period of time, according to the animal's condition. Also, there are instances where animals die during shipping when only animals are directly imported, so close

management such as people of the related organization actually following the animals is needed. Therefore, because there is much difficulty in temporarily importing animals and then sending them out again from your own country, it is advantageous to rent as a package through zoos, related organizations or local related organizations.

(3) Transportation & Clearance of Films

The foreign producer must decide whether film will be bought from his or her country and brought into Korea or if it is going to be bought in Korea. Which method is more advantageous depends on the nature of the film production such as whether it is a joint production or not, or depending on each country's local situation, the amount of shooting locations and film price. These conditions should be looked into carefully before the purchase of the film.

Foreign production companies do not incur any customs duty and VAT except for customs fees because, regardless of whether the film is purchased in or outside of Korea, or whether the film is developed or not after the shoot, the film is sent back to the foreign country after going through customs as a re-export based import or interim manufacturing export.



COPYRIGHT

In Korea, on completion of production of any copyright material, such material’s copyright becomes realized and protected even without going through any separate procedures or formalities for such right. Therefore, the original author retains an inclusive right, and by relinquishing such copyright to others or by allowing other people to use the copyrighted material the owner may receive economical compensation (royalty) in exchange. If someone uses another person’s copyrighted material without permission, the owner of the copyright may make a civil claim for damages and compensation against such person and may even request for criminal punishment against the infringer.

(1) Copyright Protection Period

The domestic protection period for a copyright is 50 years after death of the author in case of individual copyright materials, and is 50 years after declaration for group ownership copyright materials. After such protection period expires, the copyright material can be used by anyone freely.

(2) The Legitimate Use of Copyright Material

Because it is also important to uphold the purpose of the Copyright Act in allowing copyrighted materials to be smoothly used, such uses for trials, education, news reports, library use, replication for personal use only, street usage, copying of copyrighted arts on public open space like park graffiti, are all explicitly stated under the Act and so its use must be made within the scope of the Act. For details on the type of use and its criteria you must refer to the Copyright Act.

(3) Copyright Personal Rights

The Korean Copyright Act, aside to its original copyright, acknowledges a separate creator’s personal right which is referred to as the “moral right” under foreign law. Such right includes name rights, declaration

rights, and consistency preservation rights, and unlike the original copyright, personal rights are not transferable and persist for the creator regardless of the copyright owner’s rights

(4) Protection of Foreigner's Copyright Material

Even if it is a foreign copyright material that has not been introduced domestically, such material is protected by the Korean Copyright Act in accordance with the 1986 Berlin Treaty.

[Note] Procedures for foreigners when registering a copyright material in Korea

It is possible for a foreigner to register for a copyright in Korea. Foreigners that are residents of Korea, foreign companies that have its main place of business in Korea, foreigners that have declared the copyright material first in Korea, and foreigners who have declared the copyright in Korea within 30 days from the date it was declared in a foreign nation can register as the same as a domestic citizen. However, protections for all other foreigners that are not alluded above depend on what treaties Korea has entered into and the reciprocal relationship between the nations and all foreigners who have not met the criteria shall not be able to register their copyright material.

To apply for registration, you can register by Copyright Commission website (www.copyright.or.kr) or download relevant forms and register by mail after completion of the forms.

[Note] Permission to film in public

It is good to check whether prior permission is required or not when shooting in train stations, subways, airports, parks and amusement parks in Korea. For small shoots, in most cases, no permission is needed, but if a shooting hampers the purpose of the facility then permission may be needed. If information on this matter is needed one can make use of the various network connections that the local film commission retains such as filming permits, public image, author’s rights, buy – to seek for cooperation. For example, to make it easier for the film crew to shoot the film, it is possible to ask for governmental assistance such as from the police, or the film crew could be provided with information on how to get permission and the fees for it to shoot on various sites such as historical sites, and it can even get information on construction sites and which areas to avoid shooting.

(5) Likeness Rights

Likeness rights can be said to refer to personality and financial benefits one

receives for their image and likeness. No one can film, publicize, or use for commercial purposes another person’s face or another person’s physical feature that can distinguish him/her based on other societal norms, without consent. However, in no connection with the contents of the movie, even if a random person is coincidentally filmed while the movie was being shot in a public place and due to such person incurs damages, there is no need to pay compensation. But, if it does have connection with the contents of the film, then consent must be obtained and if possible it would be better to have a written consent. Although filming and publicizing of public figures are allowed at all times and do not infringe upon likeness rights, because publicity rights, which is a right to use their reputation for commercial purposes are acknowledged, special caution

must be taken for public figures. This is because when calculating compensations, compensation amounts for public figures are higher than that of the average person.

(6) Music Copyrights

In Korea, in order to use another copyright holder’s music for background music, you must first decide whether the music will be newly performed or whether a recorded music sold in the markets will be used. If you are using the recorded music, you must receive two licenses from the music company that launched the album of the music: a license for the copyright of the sound source, and a license for the copyright recorded on the album. For copyrights of the sound source, you should contact the music company listed on the album cover. In order to receive copyrights

permission of music, you must locate the songwriter and composer, but in most cases, receiving approval for copyrights is commissioned to organizations called music publishing companies. To seek music copyright holders in Korea, contact the Korea Music Copyright Association (KOMCA) at www.komca.or.kr.

[Note] Copyrights regarding music and conversation inserted in the film by coincidence while filming in public places

It cannot be considered as using copyrights in cases where music or conversations that have nothing to do with the shoot, are unintentionally and unavoidably included in the film due to filming on the streets. Thus, there is no need to receive the copyright holder’s permission



HOW TO MEET KOREAN CO-PRODUCERS

There are several windows of opportunities to reach Korean producers when you need to find local production partners. You may directly contact producers' associations, set up business meetings at film festivals' project markets, or participate in KOFIC's coproduction support programs. Here are a few key suggestions you might want to consider.

KOFIC's KO-PRODUCTION

KO-PRODUCTION is a blended abbreviation of 'Korea' and 'Co-Production', and is KOFIC's support program helping international Korean co-productions and enhancing bilateral collaboration between the countries involved. Initially conceived as a Korea-China Biz Camp in 2006, KO-PRODUCTION has expanded its territory to Japan, France and as of 2016 and integrated all of its events under a new umbrella dubbed KO-PRODUCTION.

Organized by KOFIC, it is an array of industrial events including project pitching sessions, seminars, producers' workshops, business meetings, and post-production showcases.



- **2017 KO-PRODUCTION Circuit**
 - KO-PRODUCTION in Paris**
Sept. 19th to 22nd
 - KO-PRODUCTION in Tokyo**
Oct. 24th to 26th, co-hosted with UniJapan
 - KO-PRODUCTION in Beijing**
April. 13th to 14th, June. 28th to 29th, Nov. 17th to 18th

For further details, contact International Promotion team at KOFIC (www.koreanfilm.or.kr).

Project Markets

Asian Project Market (Formerly PPP)

Organized by the Busan International Film Festival and its associated Asian Film Market, Asian Project Market is the biggest project market in Korea where filmmakers, producers, co-producers and financiers come together to seek various business opportunities. Focusing on Asian cinema, Asian Project Market has brought numerous notable film projects to the international stage, many of which are now achieving great success in international film festivals; Turkish director Semih Kaplanoglu’s Honey won the Golden Bear Award at the Berlin Film Festival, while Lee Chang-dong’s Poetry received Best Screenplay at the Cannes Film Festival, and the Critics’ Week Award at Cannes went to Bi, Don’t Be Afraid directed by Vietnamese filmmaker Phan Dang Di.

Advantages of the Asian Project Market Official Projects

- 1. Exclusive one-on-one meetings with co-producers and investors from around the globe
- 2. Eligibility of the Asian Project Market Award competition (a cash prize that is given to the Asian Project Market Award laureate projects)

Call for Entries to the Asian Project Market

A feature-length fiction film project in any stage of production, not fully financed, is eligible to apply. Submissions are received in May or June every year.

Contacts

Tel: +82 1688 3010
E-mail: apm@asianfilmmarket.org
Homepage: <http://apm.asianfilmmarket.org>

NAFF (Network of Asian Fantastic Films)

NA FF is an in-depth industry program specializing in Asian genre films hosted by Puchon International Fantastic Film Festival, or PiFan. Launched in 2008, this 4-day event has successfully set itself up as the leader of the Asian genre film market providing a multiple-faceted industry platform for global genre film professionals.

NAFF Section

1. It Project

The world’s first genre-exclusive project market supporting around 15 genre projects every year

2. Industry Programs

A. Project Spotlight

One Asian country is selected and its genre film directors and their projects are put under the spotlight

B. NAFForum

Discussion ground for key issues surrounding genre filmmaking involving leading domestic and overseas film professionals

C. Industry Library

Exclusive screenings for domestic and overseas genre film buyers

3. Fantastic Film School

A comprehensive educational workshop about genre filmmaking and master classes for selected Korean film professionals

Contacts

Tel: + 82 32 327 6313 (Ext. 200)
naff.pifan@gmail.com / naff@pifan.com
Homepage: <http://naff.bifan.kr/eng/>

Producers’ Associations

KFPA (Korean Film Producers Association)

Founded in 1994, KFPA is assembled by producers who run production companies and have produced at least one film. With 70 members as of December 2015, it has accomplished an important role in developing quality Korean films and globalizing the Korean film industry, as well as protecting Korean films’ market share against Hollywood blockbusters. Its main activity includes copyright protection, trust business, labor and management negotiations and the Cine-ER P Service.

Contacts

Tel: +82 2 2267 9983
E-mail: kfpa@kfpa.net
Homepage: www.kfpa.net

PGK (Producers Guild of Korea)

PGK is an incorporated association founded in 2007 by a new generation of Korean producers. It is made up of 193 individual producers regardless of one’s affiliation to any particular production company, and its main activity includes educational training, running welfare programs for union members, and collaboration support with foreign filmmakers.

Contacts

Tel: +82 2 3153 7557
E-mail: webmaster@pgk.or.kr
Homepage: www.pgk.or.kr



INDUSTRY CONTACTS

KOFIC (Korean Film Council)

KOFIC is a special organization that comes under the umbrella of the Ministry of Culture, Sports and Tourism. It has contributed to the development and promotion of Korean films since 1973, providing support in film production, international promotion, education programs, and technical advancement. It also runs a national box office data system and publishes various reports and books.

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Busan 612-020, South Korea
(Tel) +82 51 720 4794~1 (Fax) +82 51 720 4810
(E-mail) bwinder@kofic.or.kr
(Website) www.koreanfilm.or.kr

International Film Festivals

Asiana International Short Film Festival(AISFF)

(Tel) +82 2 783 6518
(E-mail) aisff@aisff.org
(Website) www.aisff.org

Bucheon International Animation Festival(BIAF)

(Tel) +82 32 325 2061
(E-mail) pisaf@biaf.or.kr
(Website) www.biaf.or.kr

Buchon International Fantastic Film Festival(BIFAN)

(Tel) +82 32 327 6313
(E-mail) pifan@pifan.com
(Website) www.bifan.kr

Busan International Film Festival(BIFF)

(Tel) +82 1688 3010 +82 2 3675 5097
(E-mail) pr@biff.kr
(Website) www.biff.kr

DMZ International Documentary Film Festival(DMZ Docs)

(Tel) +82 1899 8318
(E-mail) publicity@dmzdocs.com
(Website) www.dmzdocs.com

Jeonju International Film Festival(JIFF)

(Tel) +82 63 288 5433 +82 2 2285 0562
(E-mail) koreanfilm@jiff.or.kr
(Website) www.jiff.or.kr

Seoul International Women's Film Festival(SIWFF)

(Tel) +82 2 583 3599
(E-mail) siwff@siwff.or.kr (Website) www.siwff.or.kr

Jecheon International Music & Film Festival(JIMFF)

(Tel) +82 43 646 2242 +82 2 925 2242
(E-mail) jimff@jimff.org (Website) www.jimff.org

Groups & Associations

Korean Film Producers Association

(Tel) +82 2 2267 9983
(E-mail) kfpa@kfpa.net
(Website) www.kfpa.net

Producers Guild of Korea

(Tel) +82 2 3153 7557
(E-mail) pgkorea14@gmail.com
(Website) www.pgk.or.kr

Federation of Korean Movie Worker's Union

(Tel) +82 2 771 1390
(E-mail) nojo@fkmwu.org
(Website) www.fkmwu.org

Directors Guild of Korea

(Tel) +82 2 6080 4422
(E-mail) dgk2013@hanmail.net
(Website) www.dgk.or.kr

The Association of Korean Independent Film & Video

(Tel) +82 2 334 3166
(E-mail) kifv@kifv.org
(Website) www.kifv.org

Korean Film Directors' Society

217 Namsan Building, 34-5 Namsan-dong, 3-ga
Jung-gu, Seoul, 100-043 Korea
(Tel)+82 2 771 8440 (Fax)+82 2 771 8441
www.kfds.org

Korea Scenario Writers Association

201 Capital Building, 28-1 Pil-dong 3-ga, Jung-gu, Seoul,
100-273 Korea
(Tel)+82 2 2275 0566 (Fax)+82 2 2278 7202
www.scenario.or.kr scenario@scenario.or.kr

Korean Society of Cinematographers

#707 Sanglip Building, 296-2 Elji-ro, 3-ga Jung-gu,
Seoul Korea
(Tel)+82 2 546 5078 (Fax)+82 2 3442 5078
www.theksc.com

Korea Film Lighting Directors' Society

#501 Ilho Building, 36-3 Choongmoo-ro, 5-ga Jung-gu,
Seoul, Korea
(Tel)+82 2 755 6797 (Fax)+82 2 778 5080
www.ksld.or.kr

The Motion Pictures Association of Korea

#402 Yechong Hoegwan, Dongsung-dong, 1-117 Jongro-
gu, Seoul, Korea
(Tel)+82 2 744 8064 (Fax)+82 2 765 7050
www.koreamovie.or.kr seul1423@hanmail.net

Women in Film Korea

#502 Samsun Building, 11-6 Chungjin-dong, Jongro-gu,
Seoul, 110-130 Korea
(Tel)+82 2 723 1087 (Fax)+82 2 725 1087
www.wifilm.com workshop@wifilm.com

Government

Ministry of Culture, Sports and Tourism

Government Complex-Sejong, 388, Galmae-ro,
Sejong-si 339-012, Korea
(Tel)+82-44-203-2000
www.mcst.go.kr

Other Film Related Organizations

Korean Film Archive

1602 DMC Complex, Sangam-dong, Mapo-gu, Seoul,
121-270 Korea
(Tel)+82 2 3153 2001 (Fax)+82 2 3153 2080
www.koreafilm.or.kr

Korea Media Rating Board

3rd Floor, Korea Visual Industry Center, Centum seo-ro,
Haeundae-gu, Busan, 612-020 Korea
(Tel)+82-51-990-7200
www.kmrb.or.kr

FOUR DISTINCT SEASONS,
EASY ACCESS TO ANY SHOOTING LOCATION,
AN OVER 5,000 YEAR OLD CULTURAL HERITAGE,
KOREA HAS EVERYTHING A FILM SHOOT NEEDS.

UP TO 25%
CASH REBATE ON PRODUCTION COSTS

